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VOL. 40—No. 13

SATURDAY, MARCH 29, 1862

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MR. GEORGE HOGARTH, Secretary to the Philharmonic Society, begs to announce that he has Removed to No. 1 Bloomsbury Square, W.C.

MISS HELEN HOGARTH, Teacher of Singing, begs to announce that she has Removed to No. 1 Bloomsbury Square, W.C.

MRS. JOHN HOLMAN ANDREWS has the honour to announce that her Singing Classes (for Ladies only) will commence at her Residence, 50 Bedford Square, on Thursday, April 3, at half-past 2 o'clock, and be continued during the Season.

HERR OBERTHUR begs to inform his Friends and Pupils that he has Removed to No. 7 TALBOT TERRACE, Westbourne Park, W.
March 18, 1862.

MISS STABBACH will Sing "A MORNING RIDE," by BERNARD ALTHAUS, at Myddleton Hall, on Friday Evening next.

MR. TEDDER will Sing Ascher's "ALICE, WHERE ART THOU?" at the Assembly Rooms, Kennington, on Monday Evening, March 31.

Mlle. LOUISA VAN NOORDEN, Prima Donna of the Theatre Pagliola, Florence, will ARRIVE in Town for the Season 1862, April 15.
All Communications, respecting Engagements for Concerts, Oratorios, Soirées, &c., may be addressed to Mr. P. E. Van Noorden, 115 Great Russell Street, Bedford Square.

Mlle. GEORGI is now at liberty to Accept Engagements for Concerts, &c., &c.
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THE SISTERS MARCHISIO.—The celebrated artists, Mlle. CARLOTTA MARCHISIO (Soprano) and Mlle. BARBARA MARCHISIO (Contralto), will RETURN to London for the Season the last week in April. Applications relative to Concerts, &c., to be addressed to Mr. Land, 4 Cambridge Place, Regent's Park.

MISS LASCELLES has REMOVED to No. 8 York Street, Portman Square, W.

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Programme of the First CONCERT, MONDAY EVENING, April 7, and PUBLIC REHEARSAL on SATURDAY AFTERNOON, April 5. Part I. :—Overture, Egmont (Beethoven); Romanza, "Vanne disce," M^{lle}. TITIENS (Meyerbeer); Concerto, in D minor, Pianoforte, Miss ARABELLA GODDARD (Mozart); Cavatina, "Bell raggio," M^{lle}. TITIENS (Rossini); Symphony, The Scotch (Mendelssohn). Part II. :—Choral Fantasia, Pianoforte, Miss ARABELLA GODDARD (Beethoven); Cavatina, "Com'e bello," M^{lle}. TITIENS (Donizetti); Overture, "Oberon" (Weber).

Price of Single Tickets for the Concert—Stalls, 15s.; first row Balcony, 15s.; second row, 10s.; other Seats, 5s., 3s.; Gallery and Area, 1s. For the Public Rehearsal—Stalls, 7s.; Balcony, 5s. and 3s.; Gallery and Area, 1s.

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The PROGRAMME of ARRANGEMENTS, with BLOCK PLAN of Seats, and view of Great Orchestra, may be had on application, personally or by post, at 2 Exeter Hall.

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Half-Guinea Seats, in Blocks, without Numbers, will be issued on Wednesday, April 23.

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—by Rooms, Peckham, Monday, March 31.

Mad. Louisa Vinning, Miss Poole, Miss Fanny Huddart, Miss Leffler, and Miss Rose Herseé; Mr. George Ferren, Mr. Montem Smith, Mr. R. Seymour, Mr. Fielding, Mr. J. L. Hatton, M. Fontanier, and Mr. Allan Irving. Pianoforte: Mr. F. OSBORNE WILLIAMS and Mr. J. L. HATTON. Violin: Mr. H. Griesbach. Flute: Master DREW DEAN. Conductors: Messrs. J. L. HATTON, F. OSBORNE WILLIAMS, FRANK BRAINE, and SIDNEY NAYLOR.

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Tickets, Half-a-Guinea each; Family Tickets, to Admit Three, One Guinea; to be had of Mr. Ollivier, 19 Old Bond Street; or of Mr. Deacon, 72 Welbeck Street, Cavendish Square, W.

M. SAINTON'S THIRD SOIRÉE will take place at

his Residence, 5 Upper Wimpole Street, on Tuesday next, April 1.

Programme:—Quartet, M.S., first time (W. M. Lutz); Trio, first time (Auber); Quartet, A minor (Mendelssohn); Solo, Pianoforte; Pensée Fugitive (Stephen Heller and Ernst).

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MUSICAL CYNICS OF LONDON. A Satire.

By GEORGE LINSLEY.
G. BURN, 167 New Bond Street.

Reviews.

"In a drear-nighted December," romance — words by KEATS; music by J. W. DAVISON (Boosey & Sons).

As this romance has lately obtained considerable vogue, through the singing of Miss Poole at those excellent entertainments, the Monday Popular Concerts, it is not surprising to see it once again in print. The words of Keats would of themselves elicit attention, whatever the merits of the musical setting—providing only that it exhibited earnestness and a spirit of sympathy with the poet. Only Shelley among modern poets has equalled the picturesque simplicity of these exquisite stanzas:—

"In a drear-nighted December,
Too happy, happy tree!
Thy branches ne'er remember
Their green felicity.
The North cannot undo them,
With a sleety whistle through them,
Nor frozen thawings glue them,
From budding at their prime.

"In a drear-nighted December,
Too happy, happy brook!
Thy bubblings ne'er remember
Apollo's sunny look.
But with a sweet forgetting,
They at-y their crystal fretting,
Never, never getting
About the frozen time.

"Ah! would 'twere so with many
A gentle girl and boy!
But were there ever any
Withered not at passed joy?
To know the change, and feel it,
When there is none to heal it,
Nor numbed sense to steal it,
Was never told in rhyme."

Keats first wrote the above in the album of a friend. They subsequently appeared in one of the annual "Keepsakes," and have since been embodied in the complete edition of the poet's works.

"Woelf's 'Ne Plus Ultra,'" edited with a biographical and critical Preface,—by J. W. DAVISON (Boosey & Sons).

This modern edition of a once celebrated, then forgotten, and now (thanks to Miss Arabella Goddard and the Monday Popular Concerts) once again celebrated sonata has, we are informed, been sold out twice, and the demand for it is still so extensive as to necessitate a third re-issue. We are not at all astonished. All musicians, as well as all amateurs, must feel a pleasure in the study of such a work, the former experiencing a delight in mastering its difficulties, the latter in hearing them surmounted by expert and diligent mechanism. Musicians will prefer the first *allegro*, with its profusion (well-ordered profusion, it is true) of double-notes for either hand; amateurs (ladies especially) will revel in the brilliant series of variations on the popular melody, "Life let us cherish" (attributed, we know not with how much reason, to Mozart)—variations, in their peculiar style, for fancy and happy variety never since surpassed. The suggestion, conveyed to the minds of many by the *arpeggio* variation in F minor—"the breeze sweeping fitfully over the strings of an Æolian harp"—must find an echo in every mind attuned to the influence of gentle harmony. In short, Joseph Woelf was no doubt, after his fashion, not merely a learned and prolific composer*, but, *tant soit peu*, a musical poet, notwithstanding the undeniable fact that the *Ne Plus Ultra*, to speak plainly, is rather a *pezzo di bravura* than a work of imagination. Now that it has been, so to speak, dug out from the forgotten rubbish of the past, it is not likely—while such players as Miss Arabella

* The existing catalogues of Woelf's compositions show him to have been not only a fertile producer, but a master of various styles. Besides a great many concertos, sonatas, and other pieces for the piano, we find two orchestral symphonies, nine string quartets, a large number of trios for various combinations of instruments, a grand duet for two pianos, and a quantity of other pieces.

Goddard, Mr. Charles Hallé, Mr. Lindsay Sloper, and Herr Ernest Pauer exist—again to be laid aside and forgotten.

"Dussek's 'Plus Ultra,'" edited, with a biographical and critical preface—by J. W. DAVISON (Boosey & Sons).

Here is another successful reproduction of a famous work, too long unjustly neglected. That Dussek, if not so famous a musician, was a far greater musical poet than Woelf, is incontestable. Dussek, indeed, was both an original and a genius. His music is crowded with ideas, and the difficulty with him is too frequently what to accept and what to reject. There is enough new material, aye, and beautiful as new, in "*Plus Ultra*" to furnish forth ten sonatas of its length, long as it unquestionably is. The title given to the grand sonata in A flat, Op. 71, has been stigmatised by some critics, as "vulgar and pretentious;" but they have overlooked the fact that Dussek had nothing whatever to do with it. In France, where it was composed and first published, it bore the name of *Le Retour à Paris*. How it came to be newly christened *Plus Ultra*, may be seen in the subjoined:—

"Just previously to the *Retour à Paris* being sent to England, a sonata by Joseph Woelf had appeared, under the name of *Ne Plus Ultra*, the finale consisting of variations on 'Life let us cherish,' somewhat in the style which Henri Herz was long afterwards supposed to have originated. *Ne Plus Ultra* was intended by Woelf to convey that mechanical difficulty (he surely did not mean to insinuate musical beauty) could be carried no further; but Dussek's London publisher, judging that *Le Retour à Paris* was even more difficult than Woelf's sonata, re-christened the former *Plus Ultra*, and brought it out with a dedication on the title to *Ne Plus Ultra*.

"*Plus Ultra*, however"—continues Mr. Davison—"was by no means intended as a medium for the display of executive dexterity; it is a grand and imaginative composition, one of the very few produced in the early part of the present century worthy to rank beside the masterpieces of Beethoven. Every movement is instinct with vigorous energy and intellectual power. As an artistic creation, it is in many respects the finest of its composer's works—showing (may it be said?) Dussek, the 'Prodigal,' returned from his wanderings, anxious to deserve the affectionate welcome of his mother, 'Art,' and admitting that he has in a great measure misused the gifts with which she so bountifully endowed him. 'Never'—it has been urged by a critical authority—"did a genius whose early years had been comparatively misspent, labour so hard to show what was within him as Dussek, in the first movement and the *scherzo* of the *Retour à Paris*."† Why, however, this one particular sonata, or the two particular movements from this one particular sonata, should be pointed out as examples of Dussek's enthusiastic yearning for distinction in his art, when so many other interesting examples exist of the same honourable ambition, it would be difficult to say. The passionate expression that stamps the *Allegro non troppo*, from which a sort of Weberian feeling repeatedly peeps out; the tranquil beauty and rich development of the *Adagio*; the plaintive character of the *Scherzo* (regarded by many as a kind of prophecy of Chopin—Chopin at his best, must be intended); and the animation, gaiety, and varied detail of the brilliant and sparkling *Finale*, are alike attractive and alike original. Rich invention and felicitous performance are apparent throughout the sonata, which, though resembling neither Mozart nor Beethoven, is not the less welcome on that account—being no more nor less than pure Dussek."‡

† "Never did comparative failure generate such a full glow of beauty as in the first instance, and never was success more complete and triumphant than in the last. In the first, Dussek fell, like Phaeton, amid a halo of glory; his fall was more splendid than another's rise. In the last, he spoke the language of inspiration, untrammelled by line and rule, with an eloquence that could not be misunderstood. The slow movement and the *finale*, if less strikingly original, are quite worthy of the rest."—*Essay on Dussek*.

‡ It is worth noting that the minuet of the *Scherzo* (which, though in A flat major, has the peculiarity of beginning in F sharp minor)—first appears in No. 3 of the Stringed Quartets, Op. 60—in E flat. There are one or two slight variations in the minuet (here beginning in C sharp minor), while the trio is altogether different.

That the revival of Dussek's "*Plus Ultra*" should have been attended with even greater success than that of Woelff's "*Ne Plus Ultra*," and have already passed through a fourth issue will astonish no real musician or cultivated amateur. How much of this is owing to Miss Arabella Goddard and those eternal Monday Popular Concerts, which lay open everthing the past has temporarily hid of good and beautiful, we need not say. When will Mr. Davison give us the *Adieux à Clementi*, the *Elegie*, &c.?

MUSIC AND THEATRES IN PARIS.

(From our own Correspondent.)

March 27.

I REGRET that on resuming these letters the very first should be fraught with so melancholy a subject as the death of poor Halévy. It has created here a sensation of profound sorrow, and his removal is regarded as a heavy loss to art and to the stage. How capriciously does death deal with us, his cowering subjects! Here is Auber, who was fond of talking of Halévy as his successor, yet hale and capable among us, obliged to seek with puzzled look for a successor to the successor of his predictions. Halévy was buried last Monday in the cemetery of Père la Chaise according to the rites of his ancient faith. The mourners assembled at the Institute where, as perpetual secretary of the Academy, the deceased had his residence, at twelve o'clock. The *cortège* was accompanied by several military bands, and by a dispensation from the chief rabbi; a paraphrase in French verse of the "*De Profundis*" was sung over the body in the cemetery. This version is composed of four strophes, the music of which was written by four of Halévy's pupils—MM. Charles Gounod, Victor Massé, François Bazin and Jules Cohen. It was sung without accompaniment by a numerous chorus composed of almost the entire body of male vocalists belonging to the different lyrical stages of Paris and to the Conservatoire, under the conductorship of M. Tilmant.

Until a more detailed biographical notice of the composer of *La Juive*, *Guido et Ginevra*, *La Reine de Chypre*, *l'Eclair*, *les Mousquetaires de la Reine*, &c., appears, the following brief reference to his career by Paul Smith, in the *Gazette Musicale*, may prove interesting:—

"He has made himself a place," says P. S., "among those composers whose immortal names will be transmitted from age to age. But he was not only a musician of the highest rank, his was that power of intellect which is capable of embracing and penetrating into the heart of every subject. In literature, history, philosophy, ancient and modern languages, nothing was unknown to him; no science, however wide its scope or abstruse its depths, was beyond his reach. Thus it was that he shone so brilliantly in the discharge of that difficult and distinguished mission to which he was appointed by the vote of his brother artists, and with which no musician had ever before been honoured, namely, the secretaryship of the Académie des Beaux Arts. It was in this position that the infinite resources possessed by him were revealed. It was here that he showed all that he was in thought, in word, and in the happy influence of a character the natural benevolence of which was guided by an enlightened understanding.

"To confine ourselves to a few necessary dates, we will recall that Halévy was born in Paris on the 27th of May, 1799. He entered the Conservatoire at the tenderest age; he completed his entire musical education there. Before he had reached his seventeenth year he was appointed *répétiteur de solfège*, and when he died he had for many years held the post of Professor of Composition. The professional office was therefore filled by him for nearly half a century, and its duties never ceased for him, except when, on obtaining the grand prize in 1819, he was called to Rome, where he was destined to send in after time so many young prizemen, his successors. In a period of twenty-five years fifteen pupils of Halévy carried off this same prize. The first was M. Ernest Boulanger, and the last, M. Paladilhe. Among the remainder may be particularly distinguished MM. Gounod, Bazin, Victor Massé, Gastinel, Deffès, Bizet, David, Guirand. To these names must be added those of MM. Jules Cohen, Mathias, and many others who, though not among the competitors of the Institute, are no less an honour to their master.

"How can I write that name without calling up the memory of Cherubini; the glorious master of a still more glorious pupil, and bound to him by so long and touching a friendship? How speak of friend-

ship without being reminded of the wealth of affection, of generous and fraternal sympathy, which the heart of Halévy contained and which he loved to pour forth either in noble and kindly deeds, or in the gentle commerce of familiar intercourse? So simple, and so modest was this artist, this writer, who had so many titles to be proud, yet whose breast glittered with so few decorations! So fair and so excellent an appreciator of other's merits was he who had suffered so much from severe criticism, and yet had never sought to retaliate!"

To pass from the dead to the living—the new opera comique, by M. Albert Grisar, long talked about, has at length made its appearance. It was played for the first time last Tuesday, the 18th inst. The libretto by MM. Dumanoir and D'Ennery is a grafting of the story of *Puss in Boots* on the fable of *La Chatte métamorphosée en Femme*, by Lafontaine, dramatised as early as 1827, by Scribe and Mélesville. Having assumed the form feminine, the erewhile cat in the second act disguises herself as a page, and plays the part of the booted cat in Perrault's tale, and in the third act marries her master. The subject is treated very smartly and pleasantly by the authors, who have inspired the composer with a great deal of light, pleasant and mirthful music, such as best fits his natural vein, and when it is said that Mad. Marie Cabel is the heroine, everything will have been told that can account for the very complete success of the work.

I have no other important musical event to record beyond the above, save that Mad. Clara Schumann, the celebrated pianist, has returned to Paris, and given a concert, which was attended by an eager crowd of artists, amateurs and pure *dilettanti*, whom she enthralled as only an artist of her commanding talent can enthral an audience so composed. Among the numbers of the programme was Robert Schumann's quintet, and it was wonderful to note how Mad. Schumann's masterly interpretation of the pianoforte part impressed her listeners. Only the most gifted artists have this power of immediately seizing and retaining the attention; and it is derived from a source far different from mere mechanical dexterity; otherwise what an army of great artists would the world possess. The executant to produce this result must be cut out if not from the fair middle of the same piece of cloth as the master, at any rate from the salvage. The organisation must have the same warp and woof, though dyed with less brilliant colours.

I have to record the extinction of another luminary in the world of music and letters—quite a lesser one, though. J. Adrien de la Fage, known many years as a writer on musical subjects, and a contributor to the *Revue et Gazette Musicale*, has left a place vacant in journalism, and many a worse man may creep into the gap. He was not a brilliant writer, but he was devoted to the art for which he was educated, and though he never contributed by his works to its advancement or elevation, he showed a praise-worthy zeal for the spread of musical knowledge, and took an active part in the proceedings of a great number of Orpheonist societies. Peace to his manes!

The distinguished and unextinguishable *cantatrice*, Madame Viardot, sang last Sunday the part of Fides in the *Prophète* at the Grand Opéra, although she was supposed to have performed for the last time during her engagement the Friday previous. Where and when will this buoyant and undrownable—by time or tide—genius pop up again? Here, there, to-morrow, now! Ha! ha! —Mlle. Marie Sax is fast taking her place as a star of primary importance. Her Alice in *Robert le Diable* is a performance of high merit, and she wins in it wherever she plays it the most warm and genuine applause. But honour and glory must be paid for, and every good has its drawback; so if, on the one hand, she has the honour of replacing Mad. Gueymard in the *Reine de Saba*, she must put up with a less welcome greatness being thrust upon her by being assigned the part of Laura in *Pierre de Medicis*. *Pauvre fillette!* my grief for thee is most Poignant(owski)!

A further piece of operatic news is that Rosati has fled northward, to twinkle in the eyes of the Czar, and that, *per contra*, Petipa has returned to Paris, and will dance forthwith in *le Marché des Innocents*.

The Italian Opera has produced *Otello* with Tamberlik as the Moor and Mad. Charton Demeure as Desdemona. Can anybody inform anybody else why, for what, and wherefore the lady in question greets not British ears nor rejoiceth British ean? Why does not

the Chorton take up her *demeure* among us and give us the benefit of her sleek and demure visage, to say nothing *au demeurant* of her syrenic voice. I put in a demurrer against so unwarrantable an absence or demurrage from our shores. Some one has promulgated that the illustrious Meyerbeer was in Paris which some one else contradicted on the apparently just ground that Meyerbeer has never quitted Berlin.

The celebrated horn and practical joke player, Vivier, has been winding his instrument and himself into the good graces of the inhabitants of Montpellier. His wondrous achievements so well-known and so unchanged as to need no description, drew down more than applause—a crown of gold. He is to give a concert in Paris—where no doubt a similar triumph awaits a precisely similar performance, including the identical crown of gold. I would give much as half a crown not to be there.

Barcelona is not only celebrated for its nuts, but for the musical taste of its inhabitants. Mlle. Titiens and Signor Giuglini with an excellent troop are now there, and I have no doubt to them it is nuts.

Would you like to know what was the programme of the last concert at the Conservatoire given on Tuesday? Here it is:—1. Symphony, Mozart; 2. Chorus of Spirits, *Oberon*, Weber; 3. Concerto, violin, Beethoven, executed by M. Maurin; 4. Scena and blessing of flags, *Siege of Corinth*, Rossini (solo sung by M. Belval); 5. Overture to *Zampa*, Hérold. Now for another programme. That of the seventh Popular Concert, on the model of your Monday Popular Concerts (with orchestra instead of quartet) was on the same day:—1. Symphony in A major, Mendelssohn; 2. *Egmont*, a tragedy by Goethe, music, Beethoven; 3. *Adagio* of a quintet of Mozart, executed by M. Auroux (clarinet) with all the stringed instruments.

Now prepare for an immense sensation. I have reserved it to the last, that you and your readers might with unshaken nerves and tranquil pulses read my letter through. Prepare!—Rodolfo is coming!—"What!—who is Rodolfo?" I think I hear you ask, forgetful for a moment of the one celebrated and only genuine Rodolfo warranted to last till the next makes his appearances and calls himself Ruggiero. Rodolfo Sipp, the r-r-r-renowned American artist, is coming and will consent to perform in public. On what instrument, the banjo, the jews' harp, the tongs, or the American voice divine, Fame's trumpet, has not condescended to Bray in our ears. No matter, our anticipation will be all the greater. Rodolfo Sipp I am just informed is a pianist. I am disappointed.

AMSTERDAM.—March 15th.—The second grand concert of the Maatschappij tot Bevordering der Toonkunst (Society for the Advancement of Music) took place on the 22nd February, in aid of the funds of the Society. Haydn's *Creation*, that ever young work of art, was performed with the assistance of Mad. Lemmens-Sherrington, from Brussels, Herr Otto (tenor) from Berlin, and Herr Behr (bass), from Bremen. The performance was, on the whole, satisfactory, especially as regards the solos. Mad. Lemmens-Sherrington, and Herr Behr, were overwhelmed with applause. Herr Otto though good at times was not so successful. His voice is weak, and wants volume in the upper notes. The chorus and orchestra were, as usual, far beneath the mark. They were unsteady in the time, deficient in correctness and force, and altogether wanting in delicacy of light and shade. Their conductor, Herr Hol, is not equal to his duties; he has no idea of musical discipline; and he requires several bars to render his intention intelligible; hence that uncertainty which endangers any performance. The orchestral army here needs, above everything, a general of authority.

Mad. Lemmens-Sherrington has been extraordinarily successful at all her concerts. She is a conscientious artist of great talent, who has had an excellent musical education, especially in classical music. She is distinguished for a purling, pure shake, charming colouring of the *mezza voce*, and an admirable style.

Vieuxtemps is giving concerts with success, but he suffers from people's reminiscences of Kömpel, Lotto, and even Wieniawski; Kömpel especially has produced a deep impression on the Dutch, who are not, as a rule, easily excited.—[Kömpel can get himself well puffed in Dutch sheets.—Ed.]

At the last concert for Chamber Music, of Herr. F. Coenen and his companions, we heard the Quartet, No. 2 (manuscript), by Ed. de Hartog, which has recently been so favourably reviewed in several

papers. Here, also, it was perfectly successful. It is a long time since any work by a Dutch musician has produced such enthusiasm among the audience. The way in which it was executed was admirable. Mellini's Italian Opera Company is doing immense business. Signora Adelina Patti is extraordinarily successful.

COLOGNE.—The ninth Gesellschafts Concert took place under the direction of Herr Ferdinand Hiller, on the 18th inst., in the Gürzenich, when the following was the programme: First Part.—Symphony No. I. in C major, Beethoven. "Tenebræ factæ sunt," for chorus without accompaniment, Michael Haydn. Concerto (violin Gesangs-scene), Spohr, Herr Otto von Königsloew. Overture to *Medea*, Woldemar Bargiel (new). Second Part.—Concerto in G minor, pianoforte and orchestra, Mendelssohn, Herr Ferdinand Breunung. The Forty-Second Psalm, for solo, chorus and orchestra, Mendelssohn (soprano-solo: Mlle. Julia Rothenberger). The symphony by Beethoven, which had not been heard for so long, that it was unknown to the majority of the audience, and once more extremely welcome to those who were already acquainted with it, was performed in excellent style. The sacred composition of Michael Haydn—the learned contrapuntist, and author of more than a hundred pieces of music for the Church, the contented orchestral director and cathedral organist in Salzburg, whence the most enticing offers of Prince Esterhazy, and the aristocratic admirers of music in Vienna, as well as the wishes of his elder brother Joseph, could not turn him—was very well sung and produced a favourable impression. By his excellent rendering, in his own style, of Spohr's Concerto, Herr von Königsloew reaped a plentiful harvest of applause, and obtained the honour of being recalled. We cannot refrain from stating, however, that for our own part, we should have been better pleased with a less sentimental, and more energetic reading. By his overture, an imposing orchestral production, Herr Woldemar Bargiel achieved a gratifying success, evidenced by the loud and long continued applause of the audience. Herr Ferdinand Breunung's rendering of Mendelssohn's Concerto was a masterly one. It excited the most lively applause, and a call for the artist who thus united the brilliancy of the *virtuoso* with the qualities of the sterling player. The execution of the well known forty-second Psalm, was far from up to the mark. Mlle. Rothenberger sang the soprano solos in a satisfactory manner. There will be a performance of Beethoven's "Missa Solemnis," on Palm Sunday, the 13th of April.—*Niederrheinische Musik-Zeitung*.

LEIPSIC.—Herr Davidoff, the celebrated violoncellist of the Gewandhaus Concerts, and Professor at the Conservatory, left here at the end of February, and returned to St. Petersburg, whence, according to report, he will shortly proceed to London.

ROYAL ENGLISH OPERA.

The last performance of the season took place on Saturday night, for the benefit of Miss Louisa Pyne, and—as on the Saturday previous, when *The Rose of Castille* was given for the benefit of Mr. Harrison—the house was crowded in every part. The entertainments consisted of *Dinorah* (the English version of the *Pardon de Ploermel*), and a new operetta, entitled *Court and Cottage*, from the joint pens of Messrs. Tom Taylor and Frederick M. Clay. Meyerbeer's delicious music sounded all the fresher on account of its not having been heard for so long a time, and was heard with unmistakeable satisfaction throughout. We need not criticize the performance, it being enough to say that the three principal characters—Dinorah, Corentin, and Hoel—were sustained by Miss Louisa Pyne, Mr. Harrison, and Mr. Santley, their original representatives at the Royal English Opera; and that they all played and sang their very best, the favourite points in their respective assumptions being at once recognized, and eliciting the accustomed enthusiasm on the part of an audience more than usually demonstrative. A word, however, in recognition of Mr. Santley's marked progress as an actor (he could hardly improve as a singer) is imperatively called for. As Don Sallust, in Mr. Howard Glover's opera of *Ruy Blas*, with which the fortunes of the early season were maintained, Mr. Santley first gave evidence that it was not his intention, while every one was praising his singing, to be regarded any longer from a dramatic point of view as a nonentity. His Danny Mann showed further proofs of this; and now in Hoel—which is no longer the same Hoel as the Hoel of 1859-60—the combined results of study and intelligence are plainly manifest. We are glad to recognize this wise ambition on the part of one who, though young, has already risen to so high a rank in his profession, and to whom, in his capacity as lyric comedian, a certain proficiency in the histrionic line is indispensable. The subordinate characters in *Dinorah* were allotted to Misses Thirlwall and Susan Pyne, Messrs. St. Albyn and H. Corri. When the curtain fell on the last scene it rose again almost instantaneously, in obedience to the unanimous wish of the audience. Miss Louisa

Pyne and Mr. Harrison were then separately called on; then Mr. Santley; and then Mr. Alfred Mellon, who came forward with Miss Susan Pyne. The bouquets, wreaths, flags, &c., thrown to the accomplished managers were in such profusion that a magazine for the sale of such fancy articles might have been profitably improvised upon the spot. These favours were worthily bestowed; and, as it was not only Miss Pyne's benefit, but the last night of the season, they were neither out of place nor obtrusive, as on less exclusive occasions too frequently happens.

The new operetta was received with unqualified approval, and, though it did not begin till considerably past 11 o'clock, was listened to from beginning to end with gratification. The "libretto" of *Court and Cottage* is neatly written, lively and agreeable, however improbable the incidents. A certain Baron de Rebour, tired of the vanities of Court life, and enamoured of the social philosophy of Jean Jacques, secretly contrives to obtain the situation of under gardener on one of his own country estates, the head-gardener of which, Martin (Mr. Honey), is unacquainted with his person. This new life, though the rough manners of Martin are by no means to the Baron's liking, is rendered sufficiently tolerable by the attractions of Colette (Miss Jessie McLean), a young and pretty peasant, to whom Martin is attached, and of whom he is extremely jealous. Somewhat later the Marquise de Montjoie (Miss Louisa Pyne) accidentally discovers the retreat of the Baron, with whom she has often discussed the tenets of Rousseau, and as often disputed the superior purity and unselfishness of rural existence, and for whom, moreover, she entertains a certain tender predilection. Not to be outdone in ingenuity she follows his example, and is soon herself employed as servant to Martin. In due process the real position of the two "illustrious strangers" becomes known, and the Baron is extremely annoyed on finding that what he had flattered himself was a disinterested passion on the part of the ingenious Colette was merely the result of her having discovered the secret of his rank, and her consequent ambition to be made a Baroness. The Marquise, who has been playing the same game with Martin, though for very different reasons, now taunts the Baron with his dispelled illusions, ridicules the philosophy with which he has been bitten, and proposes that the double marriage already agreed upon shall still take place, but with the proviso that both Colette and Martin change partners. The disappointed rustics, after a slight hesitation, acquiesce, and a gay chorus of villagers extends approval to their decision. Mr. Frederick Clay—an amateur well known in his own sphere as a musician of more than common ability and promise—has set this little drama in a kindred spirit. His music is throughout unaffected and pretty, pastoral, too, in style, and so contrived that each of his characters has something to sing which, in the mouth of any one of the others, would not be half so appropriate. This already declares a true idea of dramatic composition, from which, as well as from other qualities evinced by Mr. Clay, much may in future be expected. We need not single out instances of especial merit from among the songs variously allotted to the Marquise, the Baron, Colette, and Martin, inasmuch as they are, without exception, lively, piquant, and agreeable. The Marquise is most abundantly provided for, as befits her station as "prima donna," and her music alone would suffice to show that the composer possesses a talent for expressive and for brilliant vocal writing which persevering study may ripen into genuine excellence. One of her airs, leading into a quartet for the four chief personages, is the most extended piece in the operetta, and it is satisfactory to be able to add, perhaps the best. There are duets, moreover, one of which, for the two women, betrays a decidedly happy vein of melody, while the other, but for the fact of its having been clearly inspired by the trio for men's voices in the *Prophète* of Meyerbeer, might be unreservedly commended for its gaiety and vigour. The chorus of peasants—one at the commencement, the other at the termination of the operetta—is light and tuneful, somewhat French in spirit and texture, but not the less pleasant on that account. In the art of instrumenting for the orchestra, as in that of writing for voices, Mr. Clay has, of course, a great deal to learn; but he is very young, and, as in both departments he not only exhibits cleverness, but now and then a certain independence, there is sufficient reason to believe that he will effect the desired progress, that good sense will not allow him to remain stationary, and that the indulgent favour with which his first public essay was received in one of the most renowned theatres of Europe will only spur him on to further honourable exertion. The operetta was thoroughly well played by every one engaged in the performance—Mr. St. Albyn, as the philosophic Baron; Mr. Lyall, as his friend the Chevalier; Mr. Honey, as the jealous and tyrannic Martin; Miss Jessie McLean, as the sprightly and seductive Colette; and, last not least, Miss Louisa Pyne, as the accomplished and not easily outwitted Marquise, doing, one and all, their utmost to ensure a favourable issue. Nor were the members of the chorus and orchestra, or their untiring chief, Mr. Alfred Mellon,

behind in the zeal and intelligence they invariably display when a new work—no matter from whose pen (to their credit be it said)—may be in hand. Thus a legitimate success was earned, and we may hope to hear more of *Court and Cottage* in the autumn.

The sixth season of the Royal English Opera has been marked by incidents of more than average interest. It has afforded the ever-popular pen of Mr. Balfe an opportunity of achieving a new success in *The Puritan's Daughter*, for which the libretto was supplied by a hitherto untried hand (Mr. J. V. Bridgeman) to such good purpose that the first essay is very unlikely to be the last; it has revived the too-long dormant genius of Mr. Benedict, who, after an interval of sixteen years, brilliantly re-asserted his vitality in *The Lily of Killarney*; and, by no means least important, it has brought forward in Mr. Howard Glover—whose *Ruy Blas* contained passages of singular excellence, and others of even greater promise—a new composer for the theatre, of whom the musical public will be only too pleased to hear again. Added to this, Mr. Macfarren's last and most genuine opera, *Robin Hood*, was transplanted from Her Majesty's Theatre, where, in the winter of 1860, it created so memorable a sensation. In this a "prima donna," hitherto, in England, only known to the concert-room—Mad. Guerrabella—achieved an honourable success, and may be said to have laid the foundation of that "second company" which, as it appears to us, for reasons unnecessary to reiterate, is the only thing wanted for the solid and permanent prosperity of the Royal English Opera.

PHILHARMONIC CONCERTS.

The second concert, which took place on Monday night in the Hanover Square Rooms, was worthy the reputation of the Philharmonic Concerts. A programme more rich in excellence and variety could not have been selected:—

PART I.			
Sinfonia, "Die Weihe der Töne"	Spohr.		
Recitative and Aria, "Non mi dir" (Don Giovanni)	Mozart.		
Caprice in E, Pianoforte	W. S. Bennett.		
Recitative and Air, "Our hearts in childhood's morn"	Glick.		
Overture (Athalie)	Mendelssohn.		
PART II.			
Sinfonia in F, No. 8	Beethoven.		
Duet, "Forami a dir"	Donizetti.		
Prelude and Fugue alla Tarentella	J. S. Bach.		
Overture (Oberon)	Weber.		
Conductor—Professor Sterndale Bennett, Mus. D.			

The symphony—in F (No. 4) "*The Consecration of Sound*,"—however far-fetched its poetical purport, however fantastic what may be termed its *scenario*, is undoubtedly Spohr's orchestral masterpiece, and must always be heard with delight, not merely by his indiscriminate admirers, but by every lover of good music. The first, second, and fourth movements are perfect; and so would be the third—the "War March"—but for the extreme length of its episode, which, were it not for the wonderfully ingenious manner in which it is arranged for the orchestra, would go far to deaden the interest of its irresistible commencement and peroration. The execution of this great work was throughout vigorous and spirited. Still better, nevertheless, was the magnificent overture to *Athalie*—of all the overtures of Mendelssohn that which he himself preferred. Beethoven's Eighth Symphony—the "Ballet Symphony," as it was styled by people who were astonished to recognize such an unceasing flow of melody in a composer already past his zenith, and suffering under the disease of incurable deafness, the most terrible affliction to a musician—was as welcome as ever; and though, as usual, the *allegretto scherzando* (the so-called "Turkish movement"—why, it is difficult to explain) obtained most applause, the other parts of the symphony were listened to with scarcely less interest, and the entire work was a musical treat of the highest order. Among the compositions of Professor Sterndale Bennett, a more chastely conceived and exquisitely finished movement than his *Caprice* for pianoforte, with orchestral accompaniments, cannot be named. Miss Arabella Goddard has frequently introduced this genial and charming work in public, and now, as on every previous occasion, gave it *con amore*. Her second piece—the "Prelude and Fugue alla Tarentella" of John Sebastian Bach, created a "furore." That such a work—so replete with fancy and vivacity, as fresh and spirited, as tuneful, rhythmic, and full of strongly-marked character as the famous Neapolitan dance in *Masaniello*, or "La Danza" of Rossini (the two capital tarantellas of modern times), while immeasurably surpassing anything of the kind that has since appeared in varied effect and elaborate contrivance—should have proceeded from a pen the holder of which has for upwards of a century ceased to live, is not less perplexing than the fact that the mechanical difficulties it contains are sufficient to deter the most expert performers of the present day from attempting its performance in public. It is said by Forkel, his biographer, that Bach composed

this *Prelude and Fugue* "as an exercise to keep his fingers in order." If this be true, what sort of a player the "Leipsic Cantor" must have been may easily be imagined. This age, however, is indisputably an age of "Bach revivals," so far as music is concerned; and as at the Philharmonic Concert of a fortnight previous the old musician, represented by the magic bow of Herr Joachim, bore away the palm from Weber, Viotti, Beethoven, and Cherubini, so on Monday night he fairly earned the laurel-crown with Spohr, Mendelssohn, Beethoven, Weber, and Sterndale Bennett as competitors. The *Prelude and Fugue* of Miss Goddard, like the "*Gavotte and Bourrée*" of Herr Joachim, won the honours and the most enthusiastic applause of the concert. This it is to have known how to compose in the earlier half of the last century. The romantic overture to *Oberon* terminated the concert with appropriate "éclat."

The vocal music was good, if not unfamiliar. To hear the accomplished Miss Parepa sing Mozart's "*Non mi dir*" is always a pleasure, while to recognize a genuine and promising talent like that of Mr. Tennant in music so trying as the tenor recitative and air from Gluck's *Iphigenie in Tauris*—which he delivered throughout most admirably—is just as gratifying. In Donizetti's pretty, but hackneyed duet from *Don Pasquale* the lady and gentleman acquitted themselves to perfection.

At the next concert Herr Joachim is to play again—a piece of news which will doubtless be read with general satisfaction by the patrons of the Philharmonic Society.

Provincial.

A detailed and elaborate account of the performance of Herr Molique's Oratorio *Abraham*, as given on Tuesday evening at the Philharmonic Society of Liverpool (to whom all honour is due for the production of so important a work), appears in the *Daily Post* of Wednesday. Discarding the analysis of the work, which we intend publishing on another occasion, we quote the following extracts from the critical part of the notice:—

"Had the intrinsic worth of Molique's *Abraham* been undeserving of that admiration and praise which we are so glad to accord to it, we should have considered the Committee of the Philharmonic Society entitled to credit for producing a new work of this class; but looking to the great beauties of the oratorio, and the very admirable manner in which it was rendered, we, in company with all sincere lovers of high art, must feel greatly indebted to the Society for affording us such an unusual treat as that we enjoyed last night.

"The principals were Mlle. Parepa, Miss Palmer, Messrs. Wilbye Cooper, Weiss, and Thomas. Whilst the composer, Herr Molique, who conducted, was most deservedly well received and frequently greeted with applause during the evening, the singers spared no exertions to render the performance a success, and it is doubtless as satisfactory to themselves to feel as to us to record that their labours were not in vain; each and all were in excellent voice, and in one or other of their efforts received the applause they so richly deserved. Mlle. Parepa's splendid voice told admirably; she took every note with a firmness and purity of intonation highly creditable. Miss Palmer everywhere exhibited good taste and expression, and sang very charmingly. Mr. Cooper was careful and intelligent. Mr. Weiss was in thoroughly good voice, and has seldom sung better; whilst Mr. Thomas, always painstaking, entered heartily into his work, and gave his recitatives and bass in the concerted music most conscientiously. The performance was most honourable to the society. The chorus have seldom been heard to better advantage, and did the greatest possible credit to Mr. Herrmann, who has been indefatigable in working to obtain a satisfactory result. Where all was good, it rarely becomes difficult to particularise. Both tenors and basses stood out well; and the trebles were admirably fresh in quality and well together. The orchestra, either inspired by the composer's presence or the excellence of the music, or perhaps by the combined influences, seldom if ever played better. The organ was effectively handled by Mr. Hirst, whom we must congratulate on having a considerably improved instrument to play upon. The hall was well filled; the applause was judicious, and the performance was ended by half-past ten."

Our own Correspondent at Belfast writes as follows:—

"The Classical Harmonist Society gave its second concert of this season on Monday, when Haydn's *Creation* was performed in excellent style, according to the local press, which for once was unanimous. The

soloists were, Miss Witham, Mr. Lewis Thomas (both great favourites here as elsewhere), and Mr. Whitehead. This being the first appearance here of the last-named gentleman, I may mention that he has created a most favourable impression, and that his voice is one of the freshest and finest, both in quality and compass, we have heard for a long time. With proper practice and care he must rise to a very high position; indeed, we know not a tenor so likely to take the place of "our prince of tenors" Sims Reeves—on an emergency. We shall look forward to his progress with much interest. The band and chorus were well up to the mark, under the careful guiding of Mr. Loveday the leader, and Mr. G. B. Allen, the conductor. Mr. J. R. Edeson officiated as usual at the organ. On the following night the performance was repeated at a "People's Concert," when prices of admission were only one shilling and two shillings.

A correspondent from Oldham writes that two concerts were given in the Town Hall on Monday and Tuesday last, when the Brousil Family performed. Miss Whitham was the vocalist, and sang, amongst other songs, "Softly sighs" (*Der Freischütz*), "My mother bids me bind my hair," "The Star of life" (Donizetti) and "Queen of the sea" (Schloesser). Mr. J. Lees accompanied the vocal music.

The success of the first provincial tour of the party with Mad. Lind-Goldschmidt and Mr. Sims Reeves has led to a second, which is now creating a great sensation throughout the Midland Counties. The *Nottingham Daily Express* of Wednesday the 26th has a long and elaborate article about the concert given the night previously at the Mechanics' Hall. A dense crowd attended, and the journalist is in raptures with the whole performance. Mad. Goldschmidt sang the prayer from *Der Freischütz*, "For tho' a cloud," the cavatina from *Puritani*, "Qui la voce," Mozart's rondo "Il re pastore," the "Norwegian Echo Song," and, with Mr. Sims Reeves, the duet "Rassarena, O Caro," from *Guillaume Tell*. Of course, all were beyond the critic's praise. "In the duetto from *William Tell*," we are told, "the audience had the opportunity of hearing the most finished and perfect harmony of two voices they are likely ever to enjoy under any circumstances whatever." Mr. Sims Reeves sang M. Otto Goldschmidt's song "The Love Charm," and a new song by Mr. Lake, called "Summer is sweet," creating a furor in both, but altogether declining the call for their repetition; and joined Signor Belletti in the duet "Voglio dire," from *Elisir d'Amore*. "In Mr. Lake's new and charming song, 'Summer is Sweet,'" writes our contemporary, "Mr. Sims Reeves was enthusiastically *encored*, when, contrary to his usual custom, he acceded to the request so far as to repeat the last verse." Signor Belletti, too, won golden honours, and is heartily invited to pay another visit to the Stocking City. Signor Piatti and Mr. H. Blagrove shared the instrumental honours between them.

The *Birmingham Daily Post* has a long and elaborate account of the performance of a new Sacred Oratorio, entitled *Captivity*, by Mr. Francis Howell, of Pembroke, which took place at the Town Hall on the evening of Thursday, March 14th. The greatest attention appears to have been bestowed upon the execution. The band and chorus consisted of upwards of 300 performers, with Miss Susanna Cole, Mad. Laura Baxter, Mr. Wilbye Cooper as principal vocalists. According to the opinion of the writer, the oratorio is more remarkable for its clever treatment than its inspiration. Of the performance we are more willing to subscribe to his opinions.

The chorus entered into their task with a spirit and assurance that expressed at once their confidence in the merits of the music, and their own familiarity with the score. The band played with a precision and energy far above the average of their performances at the Festival Choral Society's Concerts, and both in the overture and the march came off with *éclat*. Miss Susanna Cole agreeably surprised her audience by the exhibition of a fire and expressive power, combined with great beauty and flexibility of voice, of which she had given no previous indication. Her execution of the trying bravura in the third part, for which the composer had been induced to substitute an easier composition, fully justified her ambition, and vindicated the judgment of the composer. Mr. Wilbye Cooper wanted nothing but force to render his singing all that could be desired, in the by no means easy tenor music. Mad. Laura Baxter, with comparatively little to do, acquitted herself in the contralto music in a manner to secure the most favourable verdict of her audience; and Mr. Weiss, if not so well fitted in the bass music as in *Elijah*, sang, as he always does, with sound judgment, voice, and spirit.

ST. JAMES'S HALL,

Regent Street and Piccadilly.

MONDAY POPULAR CONCERTS.

EIGHTY-FIRST CONCERT, ON MONDAY

Evening, March 31, 1862 (the last Concert before Easter), for the Benefit of

MISS ARABELLA GODDARD,

Her Last Appearance this Season.

PROGRAMME.

PART I.—Quartet, in C, for Two Violins, Viola, and Violoncello, MM. JOACHIM, L. RUS, H. WEBB, and PAQUE (Haydn). Song, "The praise of tears," Mr. TENNANT ('Chubert'). Song, "Swedish winter song," Miss CLARI FRASER (Mendelssohn). Sonata, in C minor, Op. 111, for Pianoforte Solo, Beethoven's last Pianoforte Sonata, for the last time this season, Miss ARABELLA GODDARD (Beethoven).

PART II.—Prelude and Fugue, *alla Tarantella*, in A Minor, by general desire (Second time at the Monday Popular Concerts), Miss ARABELLA GODDARD (J. S. Bach). Song, "Elly Mavourneen," *The Lily of Killarney*, Mr. TENNANT (Benedict). Old English Song, "Near Woodstock town," Miss CLARI FRASER (From W. Chappell's Popular Music of the Olden Time). Sonata, in A, Op. 47, for Pianoforte and Violin (dedicated to Kreutzer), Miss ARABELLA GODDARD and Herr JOACHIM (Beethoven).

Conductor, Mr. BENEDICT. To commence at eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

* Between the last vocal piece and the Sonata for Pianoforte and Violin, an interval of Five Minutes will be allowed. The Concert will finish before half-past ten o'clock.

N.B. The Programme of every Concert will henceforward include a detailed analysis, with illustrations in musical type, of the Sonata for Pianoforte alone, at the end of Part I.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.
A few Sofa Stalls, near the Piano, 10s. 6d.

Tickets to be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; CHAPPELL & Co., 50 New Bond Street, and the principal Musiciansellers.

TO CORRESPONDENTS.

HISTORION.—By no means, as proof of which we append Mr. Webster's letter to a contemporary on the subject:—

"Sir,—Your correspondent 'Civicus,' having very unnecessarily dragged my name into his complaint against Mr. Swanborough, I beg to inform you that what he quoted from a Mr. Vandenhoff is utterly at variance with fact. Mr. Moncrief never was my reader, and was a blind recipient of the Charter House institution many years, I believe, before Mr. V. could recollect. Mr. Moncrief was too fertile a writer to need help from Mr. V. I have searched my memoranda, and do not find that Mr. V. ever sent me a farce at all. I understand that these 'Recollections' should be called 'Hearsays.'—I am, Sir, yours obediently,

"B. WEBSTER."

DEATH.

At his residence, 52 St. George's Road, Pimlico, Joseph Richardson, Esq., flautist to the Queen's Band, aged 48.

NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street, corner of Little Argyle Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

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TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, MARCH 29, 1862.

THE Director of the Royal Italian Opera has published his prospectus for the season 1862. Its most striking feature, and that in which it essentially differs from all pre-

ceding prospectuses, is, that only one novelty is promised. To make amends for this, however, several revivals of great significance are announced. The novelty is Donizetti's *Don Sebastien*, one of the latest works of the fertile master, and written expressly for the Grand Opéra of Paris. That any opera of so favourite a composer, which had obtained even the smallest amount of reputation, should have been ignored by our directors was hardly just, considering how much Donizetti had effected for Italian opera, and that his works, next to those of Rossini, were the most popular in the operatic repertory. The management consequently has been fully warranted in submitting *Don Sebastien* for approval to the English public. The *Figlia del Reggimento*, though new at the Royal Italian Opera, cannot be called a novelty, since no opera was more hackneyed at Her Majesty's Theatre, during the Lind, Sontag, and Piccolomini dynasties. It will be a real novelty, nevertheless, to see Mlle. Adelina Patti in the character of Maria, which we cannot doubt will be a remarkable performance. The special revival will be Meyerbeer's *Robert le Diable*. This grand work constituted one of the glories of the old theatre, and, as it has not been performed for nine years, will create the utmost interest, and, as we may anticipate from the antecedents of the theatre, rival in splendour and completeness the *Huguenots* and the *Prophète*. *Don Pasquale*, and *L'Elisir d'Amore* will be also revived. In the former, Mlle. Marie Battu will make her first appearance as Norina, and Sig. Ronconi will essay, for the first time in England, Lablache's great part, *Don Pasquale*. Mlle. Battu enjoys a high reputation in Paris as both singer and actress, and has performed, with great applause, at the Théâtre Italien. In the *Elisir d'Amore*, Mlle. Patti will sustain the part of Adina for the first time. These are the revivals. Not a word is said about Rossini's operas, excepting *Guillaume Tell*, with which the season opens on Tuesday, April 8th, the cast being precisely the same as last year. Now that Mad. Grisi has in reality retired, and with her *Norma*, *Lucrezia Borgia*, *La Favorita*, &c., it might be supposed that some room could be made for one or two of Rossini's works. Why not try the *Conte Ory* with Mlle. Patti, or *Matilda di Shabran*?—and, as we are delighted to see that Sig. Mario again belongs to the company, why not induce that most accomplished of Rossinian singers to play the principal male part in one or both? True, Sig. Mario is announced to appear as *Fra Diavolo*—a great matter, if he really undertakes it; but no music suits him like Rossini's—not even Auber's,—and for that reason the greatest of living singers should perform as frequently as possible in the works of the greatest of living composers.

From a general glance at the prospectus and the artists, we think we may fairly conclude that the season will be more of an Opera Comique than a "Grand" season. The operas appertaining to the repertories of Mlles. Patti and Battu, and Mad. Miolan-Carvalho all belong to the lighter school of composition; and no doubt the three accomplished ladies will obtain their share. Mlle. Patti, by the way, is announced to perform *Dinorah* in Meyerbeer's opera. In this we think the management has erred. *Dinorah* was undoubtedly Mad. Miolan-Carvalho's most striking and satisfactory achievement in this country, and it would have been far better, in our humble opinion, if the talented French cantatrice had retained her original part, and resigned to Mlle. Patti that of Zerlina, in *Fra Diavolo*.

Although no single person is engaged ostensibly to fill up the vacuum left by Mad. Grisi, seeing that Mad. Penco is announced to appear as Donna Anna in *Don Giovanni* and Mad. Rosa Csillag as Valentine in the *Huguenots*, we may

infer that the absence of the "Diva" will be compensated for in some particulars. Mad. Csillag's Valentine will be a phenomenon. In addition to Mlle. Marie Battu, Mlle. Gordosa appears as a novelty in the list of ladies. Of this artist we know nothing. The tenors, with Signor Mario, comprise Signors Tamberlik, Neri Baraldi, Rossi, Lucchesi and Gardoni. The engagement of Signor Gardoni cannot fail to gratify in the highest degree the subscribers and the public. Wonderful to relate, the tenors are all Italians. There is hope yet for Italian song! And yet how weak the hope when it is shown that, in such a theatre as the Royal Italian Opera, among ten female artists only three are Italian, and among eleven basses, four. We beg pardon of the new basses, Signor Nanni and Capponi, whose names are too Ausonian to admit a doubt of the country whence they are derived. Mesdames Ruddersdorff, Tagliafico and Anese are at their posts as *seconde donne* — the first-named lady ready to do good service on occasions as *prima donna*. Mad. Nantier-Didiée is again the contralto. The basses include all the names of last year, with the addition of Signor Delle-Sedie, who made so favourable an impression last year at the Lyceum Theatre, as Renato, in the *Ballo in Maschera*, and has been singing with distinguished success during the past season at the Italian Opera in Paris. The list of names now is unusually strong, comprising Signors, Messrs. and Herren, Ronconi, Graziani, Delle Sedie, Tagliafico, Faure, Zelger, Patriossi, Fellar, Nanni, Capponi and Formes.

The director lays great stress upon the accomplishments and popularity of Mlle. Adelina Patti. No doubt that admirable young artist created an extraordinary sensation last season; and, if we may judge from her recent triumphs on the continent, more particularly in the Belgian capital, we may predict that her popularity will increase rather than diminish at the Royal Italian Opera. As the conductor and band are the same as last year, and as the scene painters, stage manager and all the leading officials of the establishment present no changes, we shall allow them to speak for themselves. It is gratifying to assert that the prospects of the Royal Italian Opera are as bright as ever.

UNDER the title of *Beethoven at Gneixendorf*, a certain Dr. L. relates, in No. 10 of the *Deutsche Musik-Zeitung*, some reminiscences of one or two trustworthy contemporaries of Beethoven, in and about Gneixendorf, the estate belonging to the composer's unworthy brother, Johann (Schindler's *Biographie*, vol. ii. p. 131). Those derived *vivâ voce* from Michael Krenn, who waited on Beethoven, and is still alive, are by far the most interesting. Beethoven, it appears, was only once in Gneixendorf, namely, in the year 1826, during about three months, from reaping time till after the vintage (that is to say, in the months of August, September and October). Michael Krenn was engaged by the mistress of the house to attend upon the great musician. At first, however, the cook had to make the latter's bed. On one occasion Beethoven, seated at his table, was waving his hands about, marking time with his feet, and singing or humming. The cook laughed at this. Beethoven, suddenly turning round, perceived her thus laughing, and immediately drove her out of the room. Michael wished to run away with her, but Beethoven, pulling him back, gave him three *zwanzigers*, and told him he had nothing to fear, but that he must now make his (Beethoven's) bed every day, and put the room to rights. Michael had to go to the room tolerably early, but was generally obliged to knock for a long time at the door before Beet-

hoven opened it. Beethoven was in the habit of rising at half-past five o'clock, sitting down at his table, marking time with his feet and hands, and writing, as he sang or hummed. At first, Michael, whenever he felt inclined to laugh at this, used to steal out of the door, but he gradually got accustomed to it. At half-past seven the general breakfast was served; after this Beethoven always hastened out into the open air, and wandered in the fields, hallooing, flinging his hands about, walking at one time very slowly, and at another very quickly, or suddenly standing still to write in a kind of pocket-book. On one occasion, when he had returned home, he discovered he had lost it. "Michael," he said, "run and look for my writings: I must recover them at any price." They were found. At half-past twelve, he used to return home to dinner; after dinner, he used to go into his room and remain till about three o'clock, when he would again roam about the fields up to sunset, for later than that he never went out. At half-past seven, supper was served. He then returned to his room, and, after writing till ten o'clock, retired to bed. He would sometimes play the piano; the latter, however, did not stand in his bedroom, but in the sitting-room. The sitting and bedroom, which no one except Michael was allowed to enter, were situated at the end which looks towards the garden and courtyard, where the billiard-table now stands. While Beethoven was out walking in the morning, Michael had to set the room to rights. While so doing, he would frequently find money upon the floor. When he gave it back to Beethoven, the latter would inquire where he had found it. Michael had to show him the spot from which he had picked it up, when Beethoven would make him a present of it. This happened two or three times, after which Michael found no more money. In the evening he always had to sit next to Beethoven, and write down the answers to the questions the latter put to him. As a rule he used to be interrogated as to what had been said about him (Beethoven) at dinner and supper.

One day his mistress sent Michael with five florins to purchase some wine and a fish at Stein. Michael was careless. He lost the money, and returned about twelve o'clock in a state of great agitation to Gneixendorf. His mistress immediately asked where the fish was, and, when he told her about his losing the money, drove him from the place. On coming to dinner, Beethoven at once inquired for his Michael, and the lady related what had occurred. Thereupon Beethoven was fearfully incensed; he gave the lady her five florins back, and insisted that Michael should instantly return. Thenceforth he no longer took his place at the table, but had his meals brought up into his own room, where Michael had also to prepare his breakfast. According to Michael's account, even before this scene, Beethoven hardly ever spoke to his sister-in-law, and but very little to his brother. Michael stated, also, that Beethoven wanted to take him to Vienna, but that the project was abandoned, on the arrival of a cook, who came to bring away the composer.

WE have no doubt that many and many a fair young German artist has often wished she were in the position — even now a brilliant one — of Mad. Jachmann, better known to the English public, including Mr. Gye, as Mlle. Johanna Wagner. But it appears that, after all, the said position is far from being a bed of roses, if we may believe the *Allgemeine Zeitung*, which lately published the following article:—

"The world of art in our capital is threatened with an irreparable loss. It is now some time since we first heard a report that Mad. Jachmann-Wagner thought of leaving Berlin for good, but we attached no value to it. Unfortunately, however, we have just found that it is the bitter truth. It is added that the reason of the great and fair artist's determination is the immense amount of jealousy, of the pettiest kind, with which she has had to contend, in her new position at the Theatre Royal. Such a state of things, if true, could not be too much deplored. For the grand *sympathetic* business, which has been completely abandoned since the time of Mad. Crelinger, there does not exist in Berlin a single representative, while in all Germany, there are, perhaps, only two or three who excel or even equal Johanna Jachmann-Wagner. It was but recently that this lady made the difficult experiment of giving up dramatic singing to become an actress; and whoever has the faintest notion how fundamentally different the two are, must be astonished at what she has already achieved in so short a time. It is true, that we now and then heard more had been expected of her as an actress. As if Rome had been built in a day! It would, indeed, be a most lamentable fact if the fair artist, still in the prime of her vigour, majesty and beauty, both physically and mentally, had, with justifiable pride, and easily explicable dissatisfaction, felt compelled to break off her connection with this capital, partly on account of an isolated opinion, but still more through envy and intrigues, the sad weapons of unkind and base souls. Mad. Wagner-Jachmann herself can well exclaim with Göthe: 'Auf'm Neidpfad habt ihr mich nie getroffen!' ('Me you never found on the path of envy!') We seldom or ever found more honourable or warmer appreciation of the merit of others than in Mad. Jachmann. Nobleness of soul and grandeur of sentiment are the fundamental features of her character, as they are of her artistic creations. How much, then, ought we to pity the person, or those persons, whose conscience could not entirely acquit itself of having caused the fair artist to adopt a resolution so painful to Berlin!"

This is all very well, but it does not, and cannot make Mad. Jachmann, *née* Johanna Wagner, a great actress, and we do not think that, were she to leave, Berlin would be quite as inconsovable as the writer of the above fancies.

BACH'S SOCIETY.—A performance of the *Passions Musik* of John Sebastian Bach is announced to take place at St. James's Hall on the evening of Saturday the 24th of May, under the direction of Professor Sterndale Bennett.

THE "NE PLUS ULTRA" AND MISS GODDARD.—Woelff's pianoforte sonata, "Ne plus ultra," was repeated by Miss Goddard, its hearty reception at the previous concert suggesting its being inserted in this programme. There is nothing our gifted countrywoman plays that better illustrates her powers in distinctness of execution; and certain points were singled out last night by the audience for special applause. The *staccato* and octave variations to "Life let us cherish" were delicious, the *diminuendo* of the former being literally perfect. The difficulties of the first movement are extreme, yet Miss Goddard surmounted them with surprising ease. The running passages in thirds were faultless. The christening of this sonata implied that the *acme* of difficulty had been reached, and a sonata called "Plus ultra," which we may hope to hear at these concerts ere long, was forthwith brought out by a rival publisher. These things seem all alike to Miss Arabella Goddard, and if an *Ultra ne plus ultra* sprang into existence, we feel assured she would demolish its *ultra*-ness. — *Morning Chronicle*, March 4.

MISS ARABELLA GODDARD AND DUSSEK'S "PLUS ULTRA."—We wish that Dussek's sonata was re-christened, or allowed to retain its original name of "*Le Retour à Paris*." The title of "*Plus ultra*," given to it by the publisher, in a spirit of opposition to the publisher of Woelff's "*Ne plus Ultra*," and intended to convey the idea of greater difficulty, is ridiculous. The sonata certainly taxes the executant to the utmost; but this is no merit, while its beauties are so manifold that the technical obstacles should not be considered when the composition is discussed. We have done with mere feats of digital skill, and pieces in which display would appear to be the main object, and we are now appreciating and encouraging in every way the performance of the best music. The retention of such a title as "*Plus ultra*," though it serves as an excuse for anecdote, appears to us impolitic, and calculated to give impression that executive power is regarded as of more consequence than creative genius. One hearing of this sonata would serve to dispel such a notion. Nothing of the kind more uniformly beautiful has ever been written. Miss Goddard plays it *con amore*, and does her utmost to show that it does not depend for its effect upon mere mechanical precision. We never heard Miss Goddard render it with more poetical expression than on this occasion. — *Morning Chronicle*.

CRYSTAL PALACE CONCERTS.—The admirable Saturday concerts are proceeding with increased spirit. Since we wrote last about them, Herr Joachim has played with the success that never fails to attend him. His performance of Mendelssohn's violin-concerto (with orchestral accompaniments) was in itself an event of no ordinary interest, and the enthusiasm it created showed how thoroughly it was appreciated by the audience. At the same concert Mendelssohn's first published symphony and his overture to *Ruy Blas* (both in C minor) were introduced. The overture is familiar to all amateurs; but the symphony is a treat of so rare occurrence, and was so perfectly executed, that it is likely to be asked for again. The *scherzo* alone, as rendered by the band, directed with such energy by Herr Augustus Manns, is worth a visit to the Crystal Palace. There were also selections from Mendelssohn's vocal music, contributed by Mad. Louisa Vinning and Miss Eleanor Wilkinson. At the last concert (on Saturday) the symphony was Beethoven's magnificent *Eroica*, to which due honour was done by the zealous and excellent orchestra. Master Beringer (of the Crystal Palace) played Hummel's rondo (with accompaniments) called *Le Retour à Londres*—one of the most brilliant pianoforte pieces by one of the most brilliant of pianoforte composers; and Mr. Crozier (solo oboist of the company's orchestra—a thoroughly skilled executant) gave an effective oboe *fantasie* by Verroust, in a highly effective style. The overture was that of Spontini to his melodramatic opera of *Olympia*. The singers were Miss Parepa and Mr. Swift. The accomplished lady gave "Non mi dir," and a new *valse*, by Sig. Arditi, in her best manner, and was encored in the latter. A similar compliment was paid to Mr. Swift in the charming romance of "A young and artless maiden," from Mr. Howard Glover's operetta *Once too Often*, which could not have been sung more tastefully. The two together gave an attractive duet from Mr. Wallace's *Amber Witch*. The concert afforded unanimous satisfaction. To-day (at the 6th concert) Herr Joachim is again to perform.

VOCAL ASSOCIATION.—The first concert took place on Wednesday evening last, at St. James's Hall, before an elegant and numerous audience. The society still continues under the presidency of the Earl of Dudley, Sir John Harrington acting as vice-president, and Mr. Benedict, as before, conductor. Since last year, some of the least efficient members of the choir have been weeded out, and their places supplied with more practised vocalists. A decided improvement was shown in a chorale composed by His Late Royal Highness, Prince Albert. The most noteworthy performance was a Funeral Anthem, composed in memory of the late Prince, by Herr Randegger—a work of solemn and impressive character, requiring careful singing, and in which the choir acquitted themselves with great credit. Two Welch airs, "The Dawn of Day," and "March of the Men of Harlech" (to which latter, by the way, the March in *Eli* bears a strong resemblance), were remarkably well done, the harp accompaniments materially aiding their thoroughly local colouring. A charming part song of Schubert's "Dance we Gaily," went with great spirit, as did also the ever welcome "O Hills, O Vales of Pleasure," of Mendelssohn. A duet for pianoforte and harp, on themes from *Linda di Chamouni*, by Alvares and Czerny, was played to perfection by Miss Arabella Goddard and Mr. Aptommas, the lady also contributing Benedict's "Where the Bee Sucks," to the immense gratification of the audience. Mad. Florence Lancia's sweet sympathetic voice and facile execution were so well exhibited in the prayer and barcarole, from Meyerbeer's *Etoile du Nord*, as to call forth an encore, gracefully declined by the talented singer, who had, however, no alternative but to comply with the same request, after singing the ballad "I'm alone," from the *Lily of Killarney*. The "Baron's Old Castle" (*Undine*), and a new and beautiful song, composed expressly for her by Henry Smart, fell to the share of Mad. Laura Baxter, whose fine voice and artistic singing did thorough justice to both compositions. Nor must we omit honourable mention of Mr. Swift, for his rendering of Mendelssohn's "Breeze, could I thy pinions borrow," and Mr. Howard Glover's song, "A young and artless maiden," which, in advertisements, programmes and books, has been transformed into "A young and heartless maiden." Mozart furnished airs for the two basses—Mr. Lawler and Herr Scaria, from the Imperial Theatre, Vienna, the former singing "Oh how I shall triumph," ruined by English words, the latter, Sarastro's air, from the *Zauberflöte*, repeated by anything but general desire. We must not omit mention of the duet for two harps, cleverly played by Mr. Aptommas and Mr. John Thomas, no less cleverly arranged by the latter gentleman on Russian airs.

MR. HENRY LESLIE'S CHOIR.—The programme of the third concert was, in the first part, of a sacred character, comprising four motetts, viz., Mozart's "Ave Verum;" Wesley's "In exitu Israel," unaccompanied; Henry Leslie's "I will extol thee," with accompaniment for organ and harp; Mendelssohn's "Veni Domine," for female voices, composed for the convent of Trinità de Monte at Rome; the chorale of

Nicholas Decius, as sung at the funeral of his late Royal Highness the Prince Consort; and Mendelssohn's setting of the 43rd Psalm for an eight-part choir. Curchman's trio, "Ti prego," and Handel's *Suite de Pieces*, for pianoforte solo, were added. Miss Robertine Henderson and Miss Whylock sustained the principal parts in Mr. Leslie's composition with great ability, Mr. J. C. Ward playing the organ part on one of Evan's harmoniums, and Mr. Layland taking the harp. The soloists in Mendelssohn's motett were Misses M. A. Walsh, Emma Chatter, and Clara West, and so well was the 43rd Psalm given, that nothing short of its repetition would satisfy the audience. We were surprised that Mr. Smart's "Ave Maria" was not similarly honoured. Mr. Benedict's hunting chorus, "Rise, sleep no more," was another triumph for the choir. How Miss Arabella Goddard plays Handel's *Suite de Pieces* is familiar to the public; no less so is her rendering of Mendelssohn's "Lieder ohne Worte." In her hands the pianoforte becomes absolutely vocal, and the *Spinn-Lied* and *Fruhling's Lied*, together with a clever romance of Mr. Henry Leslie's, "The Rose," fairly enraptured all hearers. For the very careful manner in which they rendered the music of the first part, nearly all the pieces abounding more or less in difficulties, the choir deserves the highest praise, and to their talented and zealous conductor all credit is due for their remarkable efficiency, and that attention to light and shade which so particularly distinguishes this intelligent body of amateurs.

MR. DEACON'S SEANCES.—The taste for classical instrumental music is decidedly on the increase, and a marked leaning towards the chamber compositions of acknowledged masters may be noted as one of the musical signs of the day. That this is mainly, if not entirely, due to the influence of the Monday Popular Concerts will be at once admitted by those who have watched the steady and gradual progress of these entertainments, which are now the theme of admiration with every true lover of genuine music. Last week it was our agreeable duty to chronicle two concerts of this description; and now we have another candidate for popular favour, and one who not only deserves, but is likely to succeed, if we may judge from the admirably constructed programme of his first concert (a better word than *séance*, which should be left to the spirit mediums), at Messrs. Collard's rooms, on Tuesday morning last. Hadyn's quartet in B flat (Op. 76), for two violins, viola and violoncello, was the opening piece, and in the hands of Messrs. Sainton, Carrodus, H. Webb and Pezze, was all that could be desired. Beethoven's sonata in C minor (*Patetica*) is always a favourite, both with players and hearers. Mr. Deacon, by his performance, satisfied his audience of his capabilities as a pianist and his appreciation of the composer. In Mozart's sonata in A, for pianoforte and violin, Mr. Deacon enjoyed the invaluable co-operation of M. Sainton, whose playing is always of the highest class, and who seems thoroughly at home with all the masters, and alike capable of interpreting every shade of feeling and expression, his manipulative skill putting everything in the shape of difficulty out of the question. A series of Mendelssohn's *Lieder ohne Worte* afforded a second and equally favourable opportunity of judging of Mr. Deacon's powers; while in Hummel's quintet for pianoforte and stringed instruments, he was powerfully supported by M.M. Sainton, H. Webb, Pezze, and C. Seven—which performance brought this agreeable *matinée* to an effective termination. The second takes place on Tuesday, April 8th.

A YORKSHIRE SINGER'S DEBUT AT TURIN.—Private letters from Turin, as well as the public journals, speak of the reception given to Miss Dobson, the favourite pupil of Mrs. Wood (under the Italianised name of Signora Dubini), at her recent *début* there in the opera of *L'Elisir d'Amore*, as something unprecedented even for that city of enthusiastic dilettanti. She was called before the curtain no less than seven times, and appears to have excited the Italians to the highest pitch of enthusiasm by kissing, in her gratitude, the red, white, and green ribbons (the colours of the national flag) she had attached to her dress, finally retiring loaded with bouquets. Mad. Clara Novello was amongst the audience, and warmly congratulated the fair young *débütante* upon the genuine success she had achieved. This is another triumph for Yorkshire; and Mrs. Wood may also be congratulated on having produced a pupil who has thus at a bound, as it were, placed herself at the highest point as a prima donna.—*Leeds Leaf*.

MRS. MACREADY.—This lady, highly celebrated as a "reader" in the United States and British America, gave an "entertainment" at Willis's-rooms on Wednesday, in presence of a crowded audience, who seemed much gratified by the elocutionary display. Her repertory is large and various, comprising scenes from the tragic and the comic drama, and descriptive pieces both pathetic and humorous. Considered merely as an exhibition of mnemonic power, the performance is remarkable; for, though the entertainment is of more than average length, Mrs. Macready never has recourse to a book, or shows any

need of a prompter. Being thus free to use the whole of the platform, she does not "read" in the proper sense of the word, but really acts, and as Lady Macbeth (for instance) employs as much gesticulation as if she were sustaining the part on the stage of a regular theatre. Her force is considerable, her figure commanding, and her versatility far greater than that of ordinary "readers." Thus her performance is sufficiently dramatic to gratify that finely discriminating portion of the public which loves something like a play anywhere but in a theatre.

THE FOURTEENTH OF FEBRUARY.—A great musical theorist died, and a great musical composer was born upon the 14th Feb. The former was a Giuseppe Zarlino; the latter the renowned Chevalier Gluck. Zarlino was too, like most theorists, a composer, and like most theorists an unsuccessful one. His musical creations have been long since consigned to oblivion, but his critical writings still find admirers. The chief of these are his *Institutione Armoniche*, Venice, 1562, and his *Dimostrazioni Armoniche*, 1589 (4 vols.). He died in the year following this his last publication, namely, 1590. Chevalier Christopher von Gluck (not Glück), the most dramatic of all dramatic "tone poets" was born on the above date, as well as (according to other biographers) on the 14th of July, 1714, and died, after a chequered career, of apoplexy (fatal to so many musicians!), in Vienna (fatal to so many more musicians!), on the 25th of November, 1787.—*Brighton Gazette*.

THE THEATRICAL TICKET FRAUD.—Recently, at the Middlesex Sessions, a young man named James Westfield was indicted for fraud. He pleaded guilty. Mr. Lewis said that the prisoner had been induced to join another person in an office for the sale of theatre tickets. The latter had put forward the prisoner as the principal, he keeping in the background. The prisoner had been in the service of an American gentleman, and his savings had been lost in this office, which was for the sale of theatrical tickets. The case was thus:—The prisoner was employed to sell tickets, and did sell one to a gentleman of title, but it was a fictitious one, and the prosecution was conducted upon public grounds, not from vindictive motives, so that an example should be made in a matter which really and truly was of considerable public importance. The object of the prosecution, no doubt, was only to put a stop to a system of fraud upon the public by the sale of these admissions without authority, and which, when presented, were found to be not admissible to that part of the theatre they were purchased for. The prosecution was instituted only to stop this system, and he (Mr. Lewis) hoped that a lenient course might be taken with the prisoner, as he pleaded guilty, and had been a mere tool in the hands of others.—The assistant judge sentenced the prisoner to pay a fine of 10*l*. and to enter into a recognisance of 50*l*.

DRURY LANE THEATRE.—On Saturday night the season terminated at this theatre with a performance for the benefit Mr. E. T. Smith, and Mr. and Mrs. Charles Kean played their favourite characters of Don Felix and Violante in Mrs. Centlivre's *Wonder*, a comedy which, like the *Honeymoon*, depends for its duration on those artists who retain the traditions of the old school. It is not often played now, and probably when Mr. Charles Kean retires from the stage it will be effaced from the list of "acting dramas." However, it was received with roars of laughter on Saturday, thanks to the spirit with which the two great parts were sustained. Another attraction was the reappearance of Mr. Keeley, after a long retirement, as Mr. Euclid Faith in the farce *Twice Killed*. He played the character with that rich quiet humour which is so peculiarly his own, and the part of Fanny Pepper was sustained with much vivacity by Miss Louise Keeley, an evident disciple of her mother.

"SENSATION" DRAMAS.

To the Editor of the "Times."

Sir,—Will you allow me to repudiate the cant word "sensation" attributed to me in *The Times* of this day, and which, in truth, I was the means of bringing into use? It is a bad word, and I beg pardon for it. You might in fairness also except the *Colleen Bawn*, from the dramas to which you allude, as owing their value to one trick effect, called a "sensation scene." The water-cave in the *Colleen Bawn* and the rescue of the drowning girl, were not introduced into the drama until it had been played for some time, and had achieved its popularity. These effects were after-thoughts. If a drama having sustaining power in its plot and in its development of character is to be called "sensation" because its scenic realization is made as perfect as possible, then I claim that Mr. Charles Kean made *Macbeth* a "sensation" drama, when the ghost of Banquo appeared in a transparent pillar, and Mr. Macready sensationalized the *Tempest* when he introduced the shipwreck. These were certainly afterthoughts, and scarcely as appropriate to those plays as the rescue in the *Colleen Bawn*. Those were no Shakspearian revivals but Shakspearian "sensation dramas," when the public crowded to see

the limelight fairy rings in the *Midsummer Night's Dream*, and the carnival in the *Merchant of Venice*, for Shakspeare was not revived by these magnificent decorations—he merely lay in state. If the effects in my dramas are likewise open to criticism, I submit humbly to take my share of the punishment; but, although success is an aggravating circumstance in my case, justice forbids that my shoulders should monopolize all the nine tails of the critical cat. The action of the press in this matter reminds me of an old dame at whose school I learnt the alphabet, and the injustice of mankind. When our little community was found out in a general delinquency, there was a scape boy who got all the birch, and a pet boy who got all the jam. Yours truly,
Hereford House, March 12.

DION BOUCICAULT.

* * We cannot see that our attempted explanation of the popular phrase "sensation drama" implied the slightest depreciation of the *Colleen Bawn*, or conveyed the opinion that the attraction of the piece depended on the "water-cave" alone. There is no doubt that the drama was effective throughout, and that to those who enjoyed humorous acting more than scenic display, the dialogue between Myles Na Coppaleen and Father Tom afforded greater pleasure than the attempted murder and rescue of Eily O'Connor. But the image that presented itself to the public mind when the *Colleen Bawn* was mentioned—the symbol of the piece, we may say—the situation that formed the subject of the transparency outside the theatre—was the deliverance of Eily, with its scenic appurtenances; and to the prominence thus given to one particular scene, the origin of the phrase "sensation drama" seems to be traced. If the use of this phrase is supposed to imply that the whole piece, with the exception of the "sensation scene," is worthless, it can scarcely be employed without injustice. In *Peep o' Day*, for instance, the "faction fight," which is so conspicuous a feature of the second act, is unjustly slighted by any expression that tends to represent the "quarry scene" as the sole source of approbation and patronage. But we do not admit that when a man mentions a hill in a particular district he thereby implies that the rest of the country is scarcely above the level of the sea.

MOZART AND THE CHIMES AGAIN.

[The following letter has appeared in a German contemporary, *Die Neue Berliner Musik-Zeitung*, in answer to the question of Herr Schneider, which appeared in No. 9 of the *MUSICAL WORLD*.]

"Dear sir,—I am fortunately in a position, without any particular merit on my part, to give some clue towards the elucidation of the question propounded by Herr Louis Schneider with regard to Papageno's song, even though I cannot answer it completely.

"It was not from his own rich store that Mozart took the song of 'Der Vogelfänger bin ich ja,' and 'Ein Mädchen oder Weibchen,' as well as the duet, 'Bei Männern, welche Liebe fühlen;' he merely elevated these charming productions by his magnificent instrumentation into imperishable works of art. Schikaneder, the author of the libretto of *Die Zauberflöte*, was a wretched singer. For this reason, in his own operatic books, he either composed himself, or suggested to the composer, the passages he had to sing. It is well known that he was the first Papageno, though by no means the best, for it was his peculiar appearance, the dress of feathers, which produced a greater effect in his case than the words and songs. Is it not very probable that Schikaneder's practical spirit of annexation or his unscrupulous conscience seized on the melody of the popular song, 'Ueb' immer Treu und Redlichkeit,' and recommended it to the composer for the words, 'Ein Mädchen oder Weibchen.' The present form, too, of the duet, where Papageno and Papagena see each other for the first time, is not the original one. In the first sketch, both, lost in astonishment, exclaimed once or twice: 'Papageno! Papagena!' On hearing this, Schikaneder, who was directing the rehearsal, turned to the orchestra, and said: 'Holloa, Mozart, that won't do; the music must express more astonishment; both of them must at first look at each other, without uttering a word; then Papageno must begin stammering, Pa—pa—pa—pa; Papagena must repeat this, until both at last succeed in pronouncing the name in full.'—In the second act, when the priests assemble, they did so, at the grand rehearsal, without any musical accompaniment. Schikaneder insisted on a pathetic march being composed for it. On this, Mozart is reported to have said: 'Here, give me your precious manuscript,' and immediately wrote in the magnificent march.—Thus we see that even the loftiest genius, when engaged for the material stage, should not always despise the practical views of the mere actor.

"If the worthy Herr Schneider—to whom I have the greater pleasure in addressing these lines, since I was under great obligations to him at the time I was first connected with the stage—or any of your readers should desire to become more nearly acquainted with this subject, I would recommend them to refer to the *Memoirs* of dear old Dr. G. Castelli—Vienna and Prague, published by Koher and Markgraf, 1861.
"PROSKY, Hamburg Stadttheater."

Letters to the Editor.

HARP MUSIC IN REQUEST.

SIR,—I write to you (as to one whom I deem best capable of giving me the information I require, if kindly minded so to do) to know if you can send me the names of any good pieces for the harp, either original compositions or arrangements of any pretty songs, either from any of the new English operas, or on the airs in general, of any other than the old well-known arrangements from the standard Italian operas. My reason for writing is, that I have been vainly looking through the lists of new music for sale in your publication now for some time past, and have not seen a single piece for the harp announced. Surely the brothers Chatterton must have something new to perform, either composed by themselves or some one else for them. I enclose a stamp to prepay answer to this, and shall be much obliged for any information on this subject you may be able to send, addressed as above, to one of your constant readers.

N. E. G.

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DEAR SIR,—Both words and music of the above Christmas Burlesque were written by

Your humble servant,

J. H. TULLY.

P.S.—As a professor, allow me to offer my thanks for the Crystal Palace article.

J. H. T.

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